**Music and Resilience in Latin America(s)**

**Instructor:** Melodie Michel / **Teaching Assistant:** Alec Nunes  
Summer Session 2019 - General Education code: CC

---

1 - **Course Description**

The course 'Music and Resilience in Latin America(s)' introduces the role of music and different forms of music practices in social movements, cultural changes and activism in the 20th and 21st centuries in Latin America and in Latina/o communities in the US, expanding to other parts of the world where Latin American cultures are vibrant.

In this course, the concept of resilience will be discussed and examined in distinctive historical and geographical contexts. Cultural, ethnic and social minorities have created forms of resistance in order to maintain both their traditions and their dignity. Beyond direct confrontation, musical production can serve as a distinctive marker that allows non-hegemonic cultures to survive and blossom. Case studies of musical expressions that take place in these contexts will be the focus of the course.

The case studies will show how actions occur with social, political, economical, and environmental spheres that impact the formation of identities, the negotiation around human rights and the well-being of communities. Moreover, the students will be able to identify and analyze the specific musical styles that support these ideologies.

2 - **Course Objectives**

The course aims to provide knowledge about the different forms of social actions and cultural resilience that are specific to the Latin World. Additionally, it will allow the student to analyze music in a critical way that links sound and text to social and historical context, and their respective needs or claims for changes.

No previous experience in music is required, and knowledge of Spanish and Portuguese is not mandatory.
3 - Expected Learning Outcomes

At the end of the course, the student will be able to:

- Identify and describe the main areas of resistance, resilience, and political or social action in the contemporary Latin Americas.
- Recognize the different forms of resilience and the specific apparatus or systems that they aim to challenge, oppose, or resist.
- Analyze the musical styles that accompany these actions and break down the various origins and mutual influences that construct these musical expressions.
- Develop a vocabulary to describe musical artifacts according to the goal that is inscribed in their practice.
- Examine the ways Latin languages and/or non-dominant languages have been activated to support and implement the ideologies under scrutiny.
- Evaluate, debate, and critique the outcomes of musical productions in these contexts, the efficiency of the actions that have been expresses through music, and the issues that may have interfered.
- Compose a short essay about the thematic of the class, around specific chosen examples, and conclude by establishing relationship between contemporary movements in the Latin Americas and their historical and cultural origins.
- Deepen their critical thinking though the analysis of sources and the understanding of key issues in Latin American and Latino Studies, from a transnational perspective.

4 - Structure of the Course and Assignments

The students are committed to provide the following weekly work to be able to achieve these goals.

- **Class time:** 7 hours/week. Attendance is mandatory. Mo-We 9am-12.30pm
- **Readings:** 10 hours/week. Articles of different lengths and online publications.
- **Listening:** 6 hours/week. Musical examples and music videos.
- **Writing:** 5 hours/week. 1 short essay is to be completed the end of the quarter.
- **Online contribution:** 2 hours/week. Participation to the class forum, online.
5 - Evaluation of Performance

- **Core assignments (same for all students):**
  
  **Final Paper** (1,000 to 1,500 words) 40%
  - Abstract and bibliography: 5%
  - First draft (± 750 words): 10%
  - Peer-revision: 5%
  - Final submission: 20%

- **Participation** 20%
  - Online discussions: 10%
  - In-class participation: 10%
  - [As an alternative form of participation: written responses after class, up to 5%]

Attendance is mandatory. Each missed class will owe you 2 points of your total grade.

- **Elective:** Choose 2 assignments types from the list. Make sure to define in advance with your instructor or TA what is your choice. (Deadline for submitting proposals: July 10th, 11:59 pm)

  - In-class presentation on a selected theme (*) 20%
    - Preliminary work: 10%
    - Fluidity in oral presentation: 10%

  - Translation or resume of an article and related song(s) 20%
    - Quality of the translation: 10%
    - Relevance and understanding of the context: 10%

  - Commented playlist 20%
    - Relevance of the musical selection: 10%
    - Quality of the commentaries: 10%

  - Fieldwork notes, including personal reflection (*) 20%
    - Work done on the field: concert, interviews... 10%
    - Quality of the written final document 10%

  - Book review 20%
    - Understanding of the book and main arguments 10%
    - Quality of the writing 10%

  - Creation and production of a song or clip (*) 20%
    - Relevance of the message transmitted 10%
    - Quality of the final product / teamwork 10%

- **Extra-Credit (up to 5%)**
  - In-class participation: contribution to good conversation around class thematic...
  - Openness: Ability to receive and propose new perspectives, critics constructively...
  - Attitude and commitment: foster respect between students, facilitates communication between students and instructors, leaves space for others...
  - Group discussions and teamwork: raises relevant questions and helps the debates...
Notes:

- Optional submissions: please **choose 2 (and only 2) options** from the proposed list. Talk with your TA and/or instructor during breaks or office hours to submit a proposal. Only approved works will be graded. For any proposal submitted after the deadline, only half of the points will be given (10% of the grade).

- Each essay from the optional list should be equivalent to a 2 to 6 pages essay (500 to 1,500 words) or 6-10 min presentation. Check with the instructor for approval of the length or amount of work, depending on your assignment choice.

- The works marked with (*) can be done as a group. The amount of work should be proportional to the number of students involved. Max 4 students/group.

- Extra-Credit may be given for exceptionally good contribution to the class. Likewise, counterproductive attitude (like talking in class, failure of attention, lack of respect, or disturbing others in any way) can result in minus points in your final grade. Students will be warned individually. Disrespectful behavior will be notified to higher instances.

- Students are expected to come prepared to every class meeting. This means showing up on time with readings and listening completed, bringing note-taking supplies and relevant material to all classes. The use of cell-phones is prohibited during class-time, unless specified. Computers are allowed as long as they serve only for note taking.

- All assignments should be typed and submitted online via Canvas by 11 p.m. on their respective due date, unless specified. Late assignments lose a 10% percent of the maximum grade for each day they are late. Late assignments will be accepted only up to 10 days after the due date.

**Deadlines:**

- Contribution to online discussions: 11:59 pm the day before the each class.
- Abstract and bibliography for the final paper: Friday, July 5th.
- Proposals for (both) optional works: Wednesday, July 10th. *Try to send them in advance*
- First draft of the final paper: Friday, July 12th
- Peer-review of another student’s first draft: Friday, July 19th.
- Submission of (both) optional works: Sunday, July 21st. *Except in-class presentations*
- Submission of final papers: Friday, July 26th.

**Grading Scale:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>97% and above</td>
</tr>
<tr>
<td>A</td>
<td>93%-96%</td>
</tr>
<tr>
<td>A-</td>
<td>90%-92%</td>
</tr>
<tr>
<td>B+</td>
<td>87%-89%</td>
</tr>
<tr>
<td>B</td>
<td>83%-86%</td>
</tr>
<tr>
<td>B-</td>
<td>80%-82%</td>
</tr>
<tr>
<td>C+</td>
<td>77%-79%</td>
</tr>
<tr>
<td>C</td>
<td>73%-76%</td>
</tr>
<tr>
<td>C-</td>
<td>70%-72%</td>
</tr>
<tr>
<td>D+</td>
<td>67%-69%</td>
</tr>
<tr>
<td>D</td>
<td>63%-66%</td>
</tr>
<tr>
<td>D-</td>
<td>60%-62%</td>
</tr>
<tr>
<td>F</td>
<td>59% and below</td>
</tr>
</tbody>
</table>
6 - Complementary information

Students will communicate via email to the instructor at mmichel2@ucsc.edu with Cc to the TA at anunes@ucsc.edu, as messages on Canvas may not be seen and responded in a short time frame. Students are encouraged to use their ucsc email address, so that the instructors can keep track easier of the conversations.

Emails and Canvas messages can be sent at any time, but we encourage students to be considerate and to share their questions at a reasonable time. In any case students should expect a response during the weekend and at nighttime.

Office Hours: TBD

• Academic honesty
Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree. All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC. In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his or her college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student's transcript. For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the Academic Integrity page at the Division of Undergraduate Education.

• Electronic policy:
Texting, messaging and using of cellphones are not permitted in class. Computers are accepted for note-taking only. If students are seen using computers for different purposes such as messaging, their access to electronic devices will be suspended for the rest of the class.

• Resources for students
Students with disabilities requiring instructional accommodations and/or support are obligated to register with the Disability Resource Center each quarter and receive a letter of verification (drc@ucsc.edu). If you are a student with a verified disability, please ensure that Prof. Merchant receives a copy of your letter as soon as possible (certainly within the first 2 weeks of class). This information will be kept confidential.
There are a variety of resources available for UCSC community members experiencing food insecurity, including a food pantry at Family Student Housing. Further details about this and other programs are here: https://deanofstudents.ucsc.edu/slug-support/gfi/resources.html

The Counseling and Psychological Services program through the UCSC health center is the best point of contact for students experiencing mental health issues and those in crisis. Their phone number is (831) 459-2628. Further details about CAPS and its resources are here: https://caps.ucsc.edu/

Slug Support and the Student Emergency Fund offers help for students in precarious situations. This assistance can include emergency housing, "swipes for slugs” meals at the dining halls, and mental health support. For a self-referral, see here: https://deanofstudents.ucsc.edu/slug-support/program/contact.html#Referral

Undocumented Student Services is dedicated to supporting undocumented students and offers access to various types of assistance, including peer mentoring, workshops, and legal support: https://eop.ucsc.edu/undocumented_student_services/index.html

**Title IX:** The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for maintaining these conditions must rest upon those members of the university community who exercise most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited conduct. Information about the Title IX Office, the online reporting link, applicable campus resources, reporting responsibilities, the UC Policy on Sexual Violence and Sexual Harassment and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at titleix.ucsc.edu. The Title IX/Sexual Harassment Office is located at 105 Kerr Hall. In addition to the online reporting option, you can contact the Title IX Office by calling 831-459-2462.
7 - Readings and listenings

Listening examples will be accessible on youtube, Naxos Library or Kanopy (UCSC access). Most musical examples will be posted on the course's google map. Readings will be available in the 'flies' section of the canvas page.

8 - Course Program (10 sessions)

The course will be divided in eight thematic, each of which will include readings and listening examples. All of them are mandatory. Students can choose to be assigned a reading in a language, other than English, with approval of the instructor.

Please check the course's Canvas page for more detail about the content of each class.

Monday, June 24:

Introduction. Presentation of the syllabus. Definition of key terms.

Concepts: Explore the different narrative about the supposed, imagined, or constructed origins of Latin American popular and folk music. Examine the myth of the "three races".

Historical Period: The colonial period of Latin America to our days - quick overview

Reading (in class):

- González "Hegemony and Counter-hegemony"

Wednesday, June 26:

Thematic A: African rhythms, Indigenous songs, and European chords


Historical period: From 1920's to 1940's approximately, with the Negritude movement and the consolidation of national identities after the end of formal colonization.

Musical Styles: Samba (Brazil), Cumbia (Colombia), Son (Cuba)...

Reading:

Monday, July 1:

**Thematic B: Syncretism, Hybridization, whitenization**


*Historical period:* From the 1940's to the 1960's approximately

*Musical Styles:* Samba, Tango, Mariachi music, etc...

*Readings:*

- Sacolik, Robin. 2018. "Cuzcatlán (El Salvador) and Maria de Baratta’s Nahualismo” in Beezley eds, *Cultural Nationalism*

Wednesday, July 3:

**Thematic C: Revolution, the Latin American Left, and social struggles**

*Concepts:* How the revolutionary Left marked profoundly the political sounds of Latin America. From the Cuban Revolution to the Exile from Southern American dictatorships, the sounds of the Left have engendered a strong tradition of resistance and of defense of the People. Pan-latinooamericansim. Connection with Marxism and other Communisms.

*Historical Period:* From 1949 (Cuban Revolution) to 1987

*Musical styles:* The *Nueva trova*, revolutionary songs across the Americas

*Readings:*

- Carvalho, Jose Jorge de. *Black music of all colors: the construction of black ethnicity in ritual and popular genres of Afro-Brazilian music.* No. 145. Universidade de Brasília, Instituto de Ciências Humanas, Departamento de Antropologia, 1993.
Monday, July 8:

**Thematic D: Music in exile, music and migration**

**Concepts:** How music carries political critique that can be open or hidden, in particular in the case of strong dictatorship. How music develops, is produced and is disseminated in illegal context or how it makes the illegal visible and readable. How exile shapes sounds.

**Historical Period:** The late 70's and early 80's in the Southern Cone + Migration patterns to the USA. Today's concept of illegality and sound as resistance.

**Musical Styles:** The Nueva Canción Chilena, Mercedes S...

**Readings:**


Wednesday, July 10:

**Thematic E: Feminist movements in the transnational Americas**

**Concepts:** Women's fights for equity, recognition, and rights. Critique of patriarchy and the racial/gender intersection in the concept of machismo. Struggles against feminicide.

**Historical Period:** Late 20th and early 21st centuries.

**Musical styles:** Feminist rap, Chicana singers, conscious hip-hop across the Americas.

**Readings:**

Monday, July 15:

**Thematic F: Identity struggles**

**Concepts:** How music serves as a tool to create new subjectivities and the affirmation of difference. How these differences, where they are coded into sonic markers, may be shared, appropriated or deconstructed. Racial and sexual identities in conflict.

**Historical Period:** Late 20th and early 21st centuries.

**Musical styles:** Queer rock and pop. Trans divas.

**Readings:**

- Roth, Julia. "Queer Diaspora Hip Hop as ‘Nu Caribbean Feminism’: Tracing the Intersectional Politics of Las Krudas Cubensi."
- Veiga, Lucas. "The diasporas of the black fag: being black and gay in Brazil"

Wednesday, July 17:

**Thematic G: Indigenous and Afro epistemologies**


**Historical period:** Early 21th centuries in all the Americas.

**Musical styles:** Revalorization of Indigenous cultures through mixing and hybridization.

**Readings:**

Monday, July 22:

**Thematic J: Counterhegemonic and global identities**

*Concepts:* How music develops, is produced and is disseminated in global contexts where the local is valorized as a tool for creating anti-hegemonic consciousness. How the globalized version of neoliberalism is put under scrutiny and criticized. What are the new fights of the 21st Century?

*Readings:*

- González Chapter 11: "Folk Music and Globalization: Expanding Roots across Space and Time" (12 pages)
- Alonso-Minutti, Chapter 13: Piekut, Benjamin. "Afterwords: Locating Hemispheric Experimentalisms" (8 pages)

Wednesday, July 24:

**Conclusions**

*Concepts:* What is resilience? How did music play a crucial role in cultural and social practices for the last century?

*In-class student presentations and performances.*